Digitized by the Internet Archive
in 2017 with funding from
Getty Research Institute

https://archive.org/details/catalogueofallth01skin

A

CATALOGUE

OF ALL THAT

NOBLE AND SUPERLATIVELY CAPITAL ASSEMBLAGE

OF

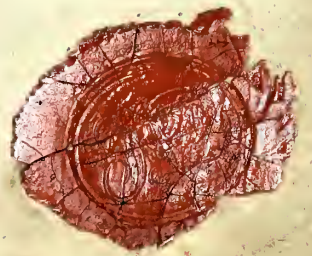
VALUABLE PICTURES,

DRAWINGS, MINIATURES, AND PRINTS,

THE PROPERTY OF THE

RIGHT HON. CHARLES ALEXANDER DE CALONNE,

LATE PRIME MINISTER OF FRANCE.



A

CATALOGUE

OF ALL THAT

NOBLE & SUPERLATIVELY CAPITAL ASSEMBLAGE

OF

VALUABLE PICTURES,

DRAWINGS, MINIATURES, AND PRINTS,

THE PROPERTY OF THE

Right Hon. *Charles Alexander De Calonne*,

LATE PRIME MINISTER OF FRANCE;

SELECTED WITH EQUAL TASTE, JUDGMENT, AND LIBERALITY,

During his Reſidence in FRANCE, and his Travels through ITALY, GERMANY, FLANDERS, and HOLLAND, and while in ENGLAND;

AT THE

IMMENSE EXPENCE OF ABOVE

SIXTY THOUSAND GUINEAS,

THERE IS ALSO INCLUDED

A SMALL ELEGANT COLLECTION OF CABINET PICTURES,

BEQUEATHED TO HIM BY THE LATE

MONSIEUR D'ARVELEY,

HIGH TREASURER OF FRANCE;

Forming together the moſt ſplendid COLLECTION in EUROPE, which were intended for a magnificent Gallery at his late Houſe in PICCADILLY.

COMPRISING

The INESTIMABLE WORKS of the moſt admired MASTERS of the ROMAN, FLORENTINE, BOLOGNESE, VENETIAN, SPANISH, FRENCH, DUTCH, and ENGLISH SCHOOLS.

Which will be SOLD by AUCTION,

BY

Meſſrs. *Skinner* and *Dyke*,

On MONDAY the 23d of MARCH, 1795, and FIVE following Days,

PUNCTUALLY AT TWELVE O'CLOCK,

AT THE

GREAT ROOMS, in SPRING GARDENS,

BY ORDER OF THE NOW MORTGAGEES.

To be publicly viewed Four Days preceding the Sale, (Sunday excepted.)

Catalogues may be had, at Two Shillings and Six-pence each, in Spring Gardens, alſo of Meſſ. SKINNER and DYKE, Aldersgate Street.

M. DE CALONNE, *the Noble Proprietor, in* 1789, *was building a moſt magnificent Gallery at his late Houſe in Piccadilly, when the Revolution happened in France; he ſoon after left England, to join the Princes and ſeveral of the French Nobility at Coblentz; to aſſiſt whom effectually, he not only raiſed the capital of his Fortune, ſold his town and country houſes, but alſo mortgaged this valuable Collection.*

The Mortgagees laſt year reſolved to ſell the ſame, and had it removed for that purpoſe to Spring Gardens; but ſcarce one hundred and fifty Pictures were arranged, when news arrived, that the Empreſs of Ruſſia would probably purchaſe the whole Collection, and the Mortgagees thought proper to poſtpone the Sale, and left ſixteen caſes unopened, comprehending the largeſt part of the Collection:—however, the connoiſſeurs and lovers of the art were permitted to view the One Hundred and Fifty Pictures that were hung up, during a ſhort time; but not a ſingle article was offered for ſale, ſo that the whole Collection remains entire.

That the Public may be aſſured, that not a ſingle article (Family Portraits excepted) has either been added to or taken from the Collection, a Catalogue of which, written by M. DE CALONNE, *is in the poſſeſſion of Meſſ.* SKINNER *and* DYKE, *as well as the* MORTGAGEES, *in which it is expreſsly ſpecified,* THAT IN CASE A SALE SHOULD TAKE PLACE, IT MUST CONSIST OF NONE BUT M. DE CALONNE'S PROPERTY.

It is needleſs to expatiate on the merit and extraordinary value of a Collection, which, though only known in part, has raiſed the admiration of artiſts and connoiſſeurs, the fame of which had ſpread through Europe, before M. DE CALONNE'S *arrival in England, where his reſearches were continued with avidity, and which, being aided by his liberality, and the large fortune he poſſeſſed, enabled him to procure the moſt coſtly performances.*

His Collection of exquiſite Drawings and ſcarce Prints, was wholly made in France; where he alſo procured ſome of his moſt valuable Pictures: and while he was in Paris, Monſieur D'ARVELEY, *the High Treaſurer of France, bequeathed to him his ſmall, but Superb, Cabinet of Pictures, by which* M. DE CALONNE'S *Collection became enriched with the celebrated* FETE DU FILLAGE, *commonly called* LE TENIERS, AUX CHANDRONS.

No Collection offered to the Public ever abounded with that variety of CHEF D' OEUVRES *contained in this; nor are we to be surprised at the immense sum it has cost, when we consider that it contains no less than* 10 *Pictures by Titian*; 3 *by Paul Veronese*; 6 *by Tintoret*; 3 *by Giorgione*; 2 *by Pordenone*;—THE ANNUNCIATION, *by that scarce Master, Michal Angelo Buanorotti, which was purchased at Venice, by* M. DE CALONNE, *out of the family for which it was painted. A Holy Family, by Raphael*; *a ditto, by Leonardo D'Avinci*; 4 *Pictures by P. de Cortona*; 1 *by Corregio*; 3 *by Parmegiano*; 1 *by Schidone*; 4 *by Carracci*; 10 *by Guido*; 2 *by Dominichino*; 3 *by Guerchino*; 4 *by Albano*; 8 *by S. Rosa*; 4 *by Murillo*; 10 *by N. Poussin*; 8 *by Claude*; 3 *by Vernet, and* 3 *by Greuze.*

Of the Dutch and Flemish Schools, &c.—14 *Pictures by Rubens*; 2 *by Pourbus*; 8 *by Vandyke*; 7 *by Rembrandt*; 6 *by Wouvermans*; 7 *by Teniers*; 2 *by F. Meiris*; 1 *by Metzu*; 1 *by Vanderwerff*; 3 *by G. Dow*; 2 *by A. Ostade*; 3 *by P. Potter*; 3 *by Berghem*; 5 *by Cuyp*; 2 *by A. Vandevelde*; 3 *by Pynaker*; 2 *by K. Dujardin*; 1 *by W. Vanderveldt*; 2 *by Sir Joshua Reynolds, &c. &c.*

It should be, however, observed, that some inferior Pictures will be found in this Collection, M. DE CALONNE *having been sometimes obliged to purchase several together for the sake of a fine one*; *so that the originality and perfect condition of every Picture cannot be warranted*; *but those inferior Pictures* M. DE CALONNE *never intended for his Gallery: and it is to be lamented that his quitting England so suddenly, caused several of the first-rate Performances to remain unframed and uncleaned.*

Messf. SKINNER and DYKE beg leave to assure the Public, that this Collection has been for some time past in their custody; *and that by the Articles of Agreement with the present Mortgagees, it is stipulated, that not a single Lot, or Lots, shall be bought in, but that every Picture shall be sold to the highest bidder, fairly, and without the least reserve.*

CONDITIONS OF SALE.

I. THE higheſt Bidder to be the Buyer; and if any Diſpute ſhall ariſe between two or more Bidders, the Lot to be put up again.

II. No Perſon to advance leſs than One Shilling; above Five Pounds, Two Shillings and Six-pence; above Ten Pounds, Five Shillings; above Twenty Pounds, Twenty Shillings; and ſo in Proportion.

III. Each Buyer to pay Twenty Five per Cent. as Earneſt, in Part of Payment for each Lot, and to declare their Names and Places of Abode, if required.

IV. The Lots to be taken away, with all Faults, within Two Days after the Sale is ended, and the Remainder of the Purchaſe-Money to be paid before the Delivery.

LASTLY, If any Lots remain uncleared after the Time limited, the Depoſit-Money ſhall be forfeited, the Lots immediately re-ſold, and the Deficiency (if any), with the Charges, to be made good by the Defaulter in the preſent Sale.

A

CATALOGUE, &c.

FIRST DAY's SALE,

MONDAY the 23d of MARCH, 1795.

Capital PRINTS, framed and glazed.

LOT

1 FOUR Friezes, by *Bartolozzi*, after *Cipriani*
2 Five mezzotintos, the Cookmaid and companion, by *Haid*
3 One—a Cave with a Banditti, acquatinto, in colours
4 Two proofs from *Berghem*, by *Major*, and three etchings, ſmall
5 A large map of Peterſburg, on white ſattin, a ſmall ditto of Moſcow, four ſmall of the principal Buildings at Peterſbugh, and three Plans of Places taken from the Turks by the Ruſſians
6 Eight Views on ſattin of Peterſburg. *Theſe two lots were a preſent from the Empreſs of Ruſſia*
7 Two—a Vaſe with Flowers, after *Van Huyſem*, by *Earlom*, the Marriage of St. Catharine, by *Strange*, *proofs*
8 The Magdalen, from *Corregio*, out of the Dreſden Gallery, by *Preſler*, *a proof*, and Lot with his Daughters, from *Raphael*, by *Ditto*
9 Two from *Elſhamer*, by *Cōunt Gout*, *fine*
10 Five—the Old Woman and Boy, Candle Light, by *Rubens*, a Portrait, by *Suyderhoof*, St. Peter, *V. Vleit*, and two Portraits, by *Van Dyck*
11 Two—Suſanna with the Elders, after *Guido*, by *Viſher*, *a fine proof*, and the Raiſing of Lazarus, by *Muller*
12 Two—the Deluge, *a fine proof*, by *Edelinck*, and Rebecca at the Well, from *Coypel*, by *Drevet*
13 Two—Melancholly, after *D. Fetti*, and St. Peter Raiſing the Dead, from *Guerchino*, by *C. Bloemaert*, *proofs*
14 St. Geneveve, *a fine proof*, by *Balehow*, and the Dauphin with his Siſter, after Madam *Le Brun*, ditto

LOT

15 The Cardinal Biſhop of Meaux, by *Drevet*, *a very fine impreſſion*
16 The Marchal D'Harcourt, by *Maſſon*, *fine*
17 Two after *Rubens*—the Holy Family, and Lott's Flight, by *Bolſwert* and *Voſterman*
18 One ditto—the Lion Hunting, by *Bolſwert*, *fine*
19 Two ditto—the Brazen Serpent, and Herodias, by *Bolſwert*, *fine*
20 Two—ditto the Deſcent from the Croſs, and Offering of the Magi, *very fine*
21 One ditto—the Fall of the Angels, by *Suyderhoof*, *fine*
22 One ditto--the Three Croſſes, *very fine*, *Bolſwert*
23 One--the Crowning with Thorns, from *V Dyck*, by ditto
24 Two from *C. Vander Werf*, by *Pomperati*, *fine proofs*
25 One ditto—the Suſanna, and a Baccanalian, after *Rubens*, *proofs*
26 One—the Combat of Horſemen, after *L. Da Vinci*, by *Edelinck*, *a fine proof*
26* The Holy Family, from *Raphael*, by ditto, *a fine proof*, before the Coat of Arms
27 One—the Acts of Mercury, after *Teniers*, by *Le Bas*, *a fine proof*
28 Two—Rubens's Sons ditto, and the Preſident of Parliament
29 Three—two by *C. Gout*, after *Elſhamar*, and one ſmall, *Teniers*
30 Two—the Rat-Catcher, and a Portrait of a Sculpture, by *Viſher*
31 One—the Pancake Woman, by ditto, *very fine*
32 One—the Boor's Baal, after Berghem, by Ditto
33 One—the Quarrelſome Boors, from *Oſtade*, by *Suyderhoof*, *a very fine impreſſion*
34 One—the Bathers, from *Vernet*, by *Balchou*, *a fine proof*
35 One—the Sea Port with Fiſhermen, ditto, *a proof*
36 One—the Sea Storm, by Ditto, *a moſt beautiful and brilliant proof*
37 Two—Lot with his Daughters, and an Old Woman Reading, by *Van Vleit*
38 Two—Hermits at Devotion, by Ditto
39 One—the Baptiſm of the Eunuch, by Ditto, *very fine*
40 One—the Battle of La Hogue, by *Wollett*, *fine*
41 Two by *Rembrandt*, the Death Bed of the Virgin, and the Raiſing of Lazarus
42 Two ditto—the Three Trees, and a Portrait
43 Three ditto various, *fine*
44 Two ditto—the Raiſing of Lazarus, and Angels appearing to the Shepherds, *fine*
45 Ditto, the Horſe with White Tail, *fine*
46 Ditto, the large Portrait of Copenol, *a fine proof*
47 Ditto, the large Deſcent from the Croſs, *a very fine brilliant print*
48 Ditto, the Hundred Guilder Print, *fine*
49 Ditto, the Gold Weigher, *a fine proof on India paper*
50 Ditto, the Burgomaſter Six, *a very fine and ſcarce proof*
51 Two large Drawings finiſhed in imitation of prints
52 Seven Models in Wax of his Majeſty, the Prince of Wales, Duke of York, &c.

LOT

53 Seven French Caſts of Medalions, in metal
54 Four Baſſo Relievos, ſmall circles, in ſtile of the antique, in or molu frames
55 Two ſmall Buſto Relievos of Voltaire and Roſſeau, a ſmall circular Miniature, a curious Landſcape in ivory, and 3 more
56 Two Miniatures, a Venus and a Pedeſtal with Flowers, circular, in or molu frames
57 Two oval Female Heads, in miniature
58 Two Portraits of Ladies, ditto, in ſquare frames
59 Three large finiſhed miniatures of a Leda, and Cupid Shaving his Bow, and one of Jupiter and Io

DRAWINGS in CRAYONS.

60 Two ovals, Portraits of Ladies
61 Ditto, the Queen of France and Le Compte D'Artois
62 Ditto, 2 Portraits, ovals, of Children, by Madam *Le Brun*
63 Ditto, 1 by *Roſalba, elegant*
64 Ditto, 2 Venuſſes, ſmall whole lengths, damaged

Large MAPS, PLANS and ELEVATIONS, with Plate Glaſſes.

65 Four Deſigns for Looms, and various Machines, new inventions
66 One very large and capital finiſhed Drawing, Plan of the City of Conſtantinople and Environs, tinted
67 Two Grand Plans, Projections for Buildings
68 Two Plans, Ditto
69 One very large Plan for cutting a Canal through Piccardy
70 Five Plans, various
71 One—a large Drawing deſigned for a new Building at Bourdeaux, to be called Le Place de Louis XVI.
72 Two large Plans for Buildings
73 One large Ditto
74 Two large Ditto

END OF THE FIRST DAY'S SALE.

SECOND DAY's SALE,

TUESDAY the 24th of MARCH, 1795.

Capital DRAWINGS, framed and glazed.

LOT

1 TWO—the Portrait of the Ducheſs of Devonſhire, by *Downman*, and one of Children, by *Slingeland*
2 Two—a Portrait of *Rubens*, and a Smoaker, by *Oſtade*
3 Two Drawings of Venuſſes, in coloured chalks, by *Boucher*
4 Three Ditto of Cupids, by Ditto
5 Two of Females, by Ditto and *Watteaux*
6 Two Ditto of Venuſſes, by *Boucher*
7 Two of Heads, in black chalks, by Madam *Le Brun*, and 1 Ditto, by *Greuſe*
8 Two of Sea Fights, by *Atkins*, *tinted*
9 Two Ditto larger of Sea Ports with Shipping, by Ditto
10 A pair of Landſcapes, Cattle and Figures, by *Palmieri*
11 A pair of Landſcapes with Ruins, by *Van Uden*
12 Two Drawings tinted, in colours, by *Mahyer* and *Careſme*
13 A pair of Bacchanalians Ditto, in colours, by *Careſme*
14 Two—a Cattle Piece, *Le Prince*, and a Landſcape, by *Desfriches*
15 A pair of upright Pen Drawings, in biſter, by *Van Goyen* and *Perrelle*
16 Two by *Dutrech* and *Fragonard*
17 A pair of Landſcapes with Cattle and Figures, by *Mahyer*
18 A pair of Converſations Champetre, by *Tone*
19 A pair of Landſcapes, highly finiſhed, by *Palmieri*
20 A pair of Ditto with Figures and Drawings, in biſter, by *Le Prince*

LOT

21 A pair of Ditto with Cattle and Figures, by *Caſa Nova*
22 A Sea Fight, by *Backhuyſen*, and a Landſcape, by *Fragonard*, in biſter
23 A pair in India Ink, by *Greuſe*, *fine*
24 A pair of Ditto, by *Greuſe* and *Theolon*
25 Two in colours, by *Natoire*, &c.
26 Two in black chalk, by Madam *Le Brun*
27 One large, in biſter, by *Fragonard*
28 Ditto, Hiſtorical, by Ditto
29 Oue large, a Battle Piece, by *Delarue*
30 One Ditto, in oil colours, the Marriage of Cupid and Pſyche, by *Boucher*
31 One—a Battle Piece, and one of Bacchanalians, in India ink, by *La Fage*
32 A pair of Heads, in chalks, by *Piazzetti*
33 Two—Æneas, and a Nativity, in biſter, by *Tiepoli*
34 A pair of Battle Pieces, in India ink, by *H. Verſchuren*
35 A Grand Deſign for a Gate in Paris, by *Le Doux*, and a Print from the ſame Maſter
36 A pair with Architecture, Ruins and Figures, in biſter, by *Van Der Hulſt*
37 Chriſt Reſtoring the Blind, a high finiſhed Drawing, water colours, by *Seb. Ricci*
38 A Lady's Portrait, ſmall, Ditto
39 Three by *Carlo Marratti*, Hiſtorical
40 Two by *Natoire* and *Panine*, Architecture and Figures
41 Two by *Van Dyck* and *Jordaens*
42 One Ditto, by *Jordaens*, *fine*
43 Two Hiſtorical, *Permegiano* and *P. Veroneſſe*
44 Two Ditto, *Mola* and *Lanfranco*
45 Two Ditto, *Tarini* and *Giorgione*
46 Two—*Van Dyck* and *Lanfranco*
47 Two in chalks, *Mourellio* and *C. Marratt*
48 One—the Nativity, by *Rubens*, in biſter, *fine*
49 One—St. Francis in Extacy, by *Van Dyck*
50 One—Hercules and Dejanira, in chalks, by *Joſepin*
51 Two—Bacchanalian Sacrifice, by *B. Caſtiglione*, and one by *Maloſſo*, the Laſt Supper
52 Two—*Canute* and *Riberi*
53 Two—*Titian* and *Michael Angelo*
54 Two—Landſcape, by *Ruyſdael*, and Nativity, by *Rembrandt*
55 Two—*Pouſſin* and *Stella*
56 Two—*Old Palma* and *Bacicio*
57 Two Hiſtorical, *Peligrino*, *Tibaldi* and *Vicentino*
58 Two Ditto, *Guido Reni*
59 Two Ditto, *Dominichino* and *Palma*
60 Two Ditto, *Polidore* and *Pormatino*
61 Two Ditto Friezes, by *Polidore*, *fine*

LOT

62 One by *Bol*, Stealing the Bleſſing, in biſter, *fine*
63 Two by *Laraiſs* and *V. D. Werf*
64 One very large and capital, by *Quellinus*, jun.
65 One Ditto, the Crucifixion, in biſter, by *V. Dyck*
66 Two in biſter, by *Guerchino*
67 Two Ditto, by Ditto
68 Two by *N. Pouſſin*
69 One by Ditto, *fine*
70 One—Chriſt Mocked, by *Guerchino, fine*
71 One by *Raphael*, Bacchanalian with Silenus, in biſter and white, *fine*
72 One Ditto, by *Raphael, fine*
73 One Ditto, by *Raphael, very fine*
74 One Ditto, very capital, the Transfiguration

END OF THE SECOND DAY'S SALE.

PICTURES.

FIRST DAY's SALE,

WEDNESDAY the 25th of MARCH, 1795.

		LOT	
	Goltzius	1	A Bacchanti Venus and Satyr, with Fruit
	Moderen	2	Two Sleeping Nymphs
	M. Le Brun	3	A Girl, *a polygraphic copy*
	Piazetti	4	Two Portraits
	F. Bologneſſe	5	A Landſcape with Ruins and Figures
	Italian	6	St. Jerome
	Titian	7	The Mother of Titian, *a well authenticated portrait, it was purchaſed at Venice by* M. De Calonne
	Italian	8	A Subject from Ovid
	Hamilton	9	Mrs. Siddons, *a polygraphic copy, from*
	Italian	10	An Old Man's Head, *circular*
	Tintorett	11	The Feaſt of the Marriage in Cana
	Schalken	12	A Candle Light, *a humourous character*
	P. La Viccio	13	A Shepherd with a Flute
	Furguſon & Huens	14	A Landſcape with Ruins, and a Repoſo
	Sal. Roſa	15	A Sea Port, with Rock, &c.
	Baſſan	16	The Four Seaſons, *very ſpirited and fine pictures*
	Corregio	17	A Leda, *in ſtile of*
	Old Palma	18	The Entombing of Chriſt, *a very capital performance, in colouring equal to Titian*
	Franks	19	Chriſt taken before Pilate
	Le Sueur	20	The Holy Family
	Old Griffier	21	A Landſcape, with Rocks, Caſtles, and Figures
	Van Loo	22	A Venus and Cupid, *elegant*
	Velaſquez	23	His own Portrait with a Child, *a very fine ſpirited picture*
	Mola	24	A Study of an Angel
	Del Sarto	25	A Madona and Child, &c.
	Titian	26	Ditto

		LOT	
	Italian	27	Susanna with the Elders
	A. Van Noort	28	A Landscape, View in Flanders, with many Figures
	Sir Peter Lilly	29	A Gentleman's Portrait, three-quarter, oval
	Corregio	30	Jupiter and Io, *a fine copy*
	Guido	31	Christ crowned with Thorns, *an undoubted picture of the master, but has been, in some parts, new painted upon*
	Titian	32	Adam and Eve driven from Paradise
	Claude	33	An Italian Sea Port
	Eckhout	34	St. John preaching in the Wilderness, *equal to Rembrandt*
	Schalken	35	A Girl and Young Man, candle-light, singing
	Pordenone	36	Lucretia
	Vouet	37	A Madona and Child
	Tintorett	38	A Portrait of a General Officer, *imported from Venice by* M. De Calonne
	S. Rosa	39	A Mountanious Landscape
	Spaniolet	40	The Offering of the Magi
	Hackert	41	A warm Landscape, Woody Scene with a Road
	P. La Veccio	42	The Prodigal's Feast and Return, *a pair*
	Dominichino	43	Venus appearing to Æneas
	Poussin	44	A Bacchanalian Sacrifice
	Paduanino	45	The Subject of Hero and Leander
	Titian	46	The Entombing of Christ
	Paduanino	47	Adam and Eve in Paradise
	Titian	48	A Portrait of a Noble Venetian
	C. Maratti	49	Christ feeding the Multitude, *very capital*
	Luca Giordano	50	An allegorical Subject
	P. Veronese	51	Paris giving the Apple to Venus
	Pordenone	52	The Competition between Apollo and Pan
	Carrache	53	The Flaying of Marius
	G. Seegers	54	St. Peter denying Christ
	Van Dyck	55	King Charles I. *a whole length*
	Ditto	56	A Magdalen in Devotion
	Molinaer	57	A Merry-making
	Van Dyck	58	The Madona and Child
	Poussin	59	Two—a Jupiter, *an accademical study*, and the Miser Lover, *Quintus Matzius*
	V. Helmont	60	A pair of Musical Conversations
	De Vos	61	A Child's Portrait
	P. Cortona	62	Hercules and Antious
	Ditto	63	The Holy Family, with St. Elizabeth, *on copper*
	Van Tol	64	The Dutch School Master
	Guerchino	65	Two—the Sybils

	LOT	
Clanche	66	The Interior of a large Temple
Saſſo Ferrata	67	The Head of the Madona
Derick. Hals.	68	A Portrait of a Lady, *very highly finiſhed*
C. Marratt	69	Alpheus and Arethuſa
Olivier	70	The Death of Cleopatra, *very capital*
Molinaer	71	A Shepherdeſs, &c.
Wouvermans	72	A Battle Piece, *a fine and ſpirited picture*
Morillio	73	The Salvator Mundi, *an oval*
Porbus	74	A Man's Portrait, *a very highly finiſhed and capital picture*
Pearetti	75	An Old Woman and Girl, *a domeſtic ſcene*
Hobbime	76	A Landſcape with a Group of Trees, *fine*
Pallamedes	77	A Converſation
Brekelmkamp	78	The Weaver Politician at his Loom
Swannivelde	79	A warm fine Italian Landſcape and Figures
Mignard	80	Rebecca at the Well, *circular*
Zuccarelli	81	The finding of Moſes, and Companion, *a pair*
P. Brill	82	A fine high finiſhed Landſcape, Figures, by *H. Carrache*
Titian	83	The Entombing of Chriſt, *a ſmall repetition of the large picture at Verſailles*
Teniers	84	The Alchymiſt in his Elaboratory, *painted with great truth and ſpirit*
	85	One large gilt frame, 9 ſmall ditto, and 2 with glaſs

END OF THE FIRST DAY'S SALE OF PICTURES.

PICTURES.

SECOND DAY's SALE,

THURSDAY the 26th of MARCH, 1795.

	LOT	
Julian	1	AN alegorical Subject in Compliment to M. DE CALONNE
De Moni	2	A Man holding a Glaſs
Metzu	3	A Man's Portrait, *ſmall*, reading
Modern	4	A Lady's Portrait, *ditto*
Marlow	5	A pair of Engliſh Views
Ditto	6	A View in Italy
Mola	7	The Holy Family, with a Group of Dancing Angels, *capital*
Hobbima	8	A pleaſing Landſcape from Nature
Chev. Liberi	9	Danae in the Golden Shower
Elſheimer	10	A pair of fine Landſcapes, *octagon ſhape, very uncommon and valuable*
Modern	11	A Chymiſt in his Elaboratory
G. Barett	12	A warm Landſcape View from Nature, *a fine ſpirited ſample of great merit*
Van Dyck	13	Boors Fighting
Greuze	14	A Prayer to Cupid
Sal. Roſa	15	The Fall of the Rebel Angels, *the original ſtudy for his large picture of this ſubject*
Guido	16	St. Peter Weeping
F. Mola	17	A Landſcape with Nymphs and Satyrs
Rembrandt	18	An Old Woman with Game and Poultry, *a ſingular rich coloured and fine finiſhed picture, in high preſervation*
Rubens	19	Maleager and Atalanta Hunting the Wild Boar, *a very fine finiſhed ſketch, full of magic genius*
Rembrandt	20	A ſmall Head of an Old Man

	LOT	
Decker	21	A Cottage, a Rural Scene on the Banks of a Canal
Keyſer	22	An Old Lady's Portrait, *on copper, oval*
	23	A Bacchanti Venus and Satyr, *in water colours*
	24	A Girl
	25	A Lady on her Couch, *French School*
Thealon	26	A Girl's Head, *ſmall*
V. Caſtelli	27	The Rape of Helen, *fine*
Van Keſſel	28	A pair with Fiſh, *highly finiſhed on copper*
Jordaens	29	A large Picture of a Shepherd and Milk Woman, with Goats and Cattle, *fine, equal to Rubens*
Seb. Conca	30	Angelica and Medora, *elegant*
Stella	31	Chriſt with St. John and the Lamb, *in black marble, a pleaſing elegant picture, in a ſuperior Italian guſto*
Jan. Miel	32	The Blowing Hot and Cold, *one of the fine pictures of this maſter, we have to lament he did not often paint hiſtory*
P. De Le Veccio	33	The Graces
P. Veroneſſe	34	Our Saviour at the Houſe of the Phariſee, where the Magdalen anoints the Feet of Chriſt, *the ſmall picture for the larger at Venice*
La Hire	35	Diana preparing for the Chace
Netſcher	36	A Lady and a Gentleman's Portrait, *ſmall, very highly finiſhed, and of the firſt claſs*
Jan Steen	37	A Woman cutting Bread and Butter for her Child, *a pleaſing domeſtic ſcene, and of his finiſhed ſtile*
Titian	38	Danae in the Golden Shower, *from the Grand Duke's pictures at Florence, very finely copied*
Ditto	39	The beautiful Venus, *ditto, the companion*
Roſa Tivoli	40	A Landſcape with Goats and Figures, *fine*
Snyders	41	A Boar Hunting, *a moſt deſirable picture of this great maſter*
Ger. Douw	42	A ſmall Portrait of a Young Officer, *highly finiſhed*
Reſtout	43	A very capital Picture of the Parting of Hector and Andromache, *a grand compoſition and well coloured, coſt* M. De Calonne *a very conſiderable ſum*
Ditto	44	The companion, the Continence of Scipio, *equally fine*
Rubens	45	The Madona attended by various Saints, *a fine ſketch*
Pynaker	46	A Landſcape with a Bridge and Cattle, *a fine clear pleaſing picture*
La Grennier	47	The Graces attendant on Cupid, *very elegant and pleaſing ſubjects*
Ditto	48	The Companion. *Theſe two pictures coſt* M. De Calonne 500 *guineas*
Zuccarelli	49	A Pair of Landſcapes with pleaſing rural Figures, *of his beſt Italian ſtile and touched with ſpirit*

	LOT	
Sir F. Bourgeois	50	A Landſcape, Cattle and Figures
Moucheron	51	A warm clear Landſcape and Figures
Rubens,	52	An emblematical Picture of the Horrors and Miſeries of War, *a fine finiſhed ſketch on copper*
Carrache	53	Jupiter and Juno
Parmegiano	54	A Holy Family, *ſtile of Raphael*
Rubens	55	A large and capital Picture of Suſanna with the Elders
Lingelback	56	La Cours du Chat, an antient diverſion in the villages of Holland, *in ſtile of Wouvermans, fine*
Claude	57	A Landſcape with a fine ſerene and aerial Effect
W. V. D. Velde	58	A Storm at Sea, with a Shipwreck
	59	A curious Landſcape with Ruins, in Moſaic, *brought from Rome, by* M. De Calonne
B. Lutti	60	Hercules and Omphale
Seb. Ricci	61	Nymphs and Satyrs, *a capital picture*
Paduanino	62	Cleopatra and Portia, *a pair of very elegant and capital pictures*
A. V. D. Velde	63	A Landſcape, with the ſubject of Mercury, Argus, and Io. *The judicious arrangement of this group of figures and animals, as alſo the fine ſtile of the landſcape, fully convinces us of the ſurpriſing genius and abilities of the painter, whoſe capital pictures are ſcarce, for he died at the age of only 27 years, one of the greateſt ornaments of the Holland School*; *coſt* M. De Calonne 500 *Louis d'ors*
La Hire	64	The Finding of Moſes. *La Hire was a fine colouriſt, and poſſeſſed great merit ; this is one of his works of much taſte and elegance*
Titian	65	The Infant Chriſt and St. John embracing, *a bold and fine painted picture of this valuable artiſt*
Duſaert	66	This Painter's Chamber, with Himſelf, Wife, and Child, *a brilliant high finiſhed picture*
Titian	67	A fine Portrait of a Noble Venetian
Giorgione	68	Cupid Sleeping, watched by a Satyr, *an emblematical repreſentation*
Griff	69	A pair of Landſcapes, with Variety of Birds, Dogs and Dead Game, *pleaſing pictures*
Robert	70	A View of the Deſtruction of the Old Bridge at Paris,—Ditto, a View of Tours, *a pair*
Rubens	71	A Subject, repreſenting Juſtice, Peace and Plenty, *a model for the larger picture in the Luxembourg Gallery*
Fery	72	A Pair of Encampments with many Figures, *pleaſing buſy ſcenes, on copper*

	LOT	
Mignard	73	A Landſcape with the Holy Family, St. Elizabeth and St. John, with Angels, a very graceful compoſition, *one of the fineſt pictures extant of this admired maſter*
Vanderneer	74	A warm ſerene Evening View on a Canal in Holland, *a beautiful effect, may vie with Claude, a very attractive fine picture*
N. Pouſſin	75	Danae in the Golden Shower, *preſumed a portrait of ſome favourite miſtreſs of the nobleman it was painted for. It is undoubtedly one of the moſt finiſhed works of this great painter*
Mich. Ang. Battalia	76	A Mountebank with many Figures, *a pleaſing and diverting ſcene*
Van Dyck	77	The Virgin with Saints, *a fine ſketch, a deſign for a large altar piece*
Guido	78	Chriſt on the Croſs, *a delicate high finiſhed picture*
Pynaker	79	A Landſcape with Ferry Boats, Cattle and Figures, *a ſcene truly picturesque, taken from nature, painted with accuracy, and fine effect*
C. Cignani	80	A Charity, *a noble well compoſed picture, full of grace, dignity and character*
Madam Le Brun	81	A Girl, *a portrait from nature,* leaning on a book
Greuze	82	A Boy, *ditto,* for companion

END OF THE SECOND DAY'S SALE.

3

PICTURES.

THIRD DAY's SALE,

FRIDAY the 27th of MARCH, 1795.

	LOT	
Guerchino	1	A Magdalen
Mola	2	Venus and Pſyche, with Bacchantes at a Fountain
Breughel	3	A View in Flanders, *a ſmall high finiſhed picture*
Duſart	4	Children Playing, a village ſcene
Boucher	5	Jupiter and Caliſta
Le Moine	6	The Deſpair of Pſyche
Barthelemy	7	A Pair—Jupiter and Antigone, and a Bacchante Venus
Crayer	8	Nymphs Dancing, *colouring equal to Rubens*
Schalken	9	A Magdalen in Devotion, a Lamp Light, *engraved in mezzo-tinto, by Smith*
Chiro Ferri	10	Chriſt with the Samaritan Woman
L. Giordano	11	A Sleeping Venus, with Satyrs, *a rich and fine piece of colouring, ſtile of Titian*
Weeninx	12	A Partridge and Dead Game, *a beautiful finiſhed picture*
Tintorett	13	The Ecce Homo, *capital and undoubted*
Mignard	14	A Portrait of Madam Savigne, *an elegant ſmall oval*
Wouvermans	15	A Buſy Group, Gentlemen Hawking, *ſmall picture*
Albano	16	A Venus at a Fountain, with Cupids, *a beautiful cabinet picture, on copper*
A. V. D. Velde	17	A ſmall Landſcape with Cattle, *fine*
Breughel	18	A View in Flanders, *ditto*
Mignion	19	A ſmall Picture of Fruit, *a moſt exquiſite fine and finiſhed picture*
Baſſan	20	Lot with his Daughters
Van Der Meulen	21	A Banditti Robbing the Waggons with Paſſengers, *a very intereſting ſcene*
N. Pouſſin	22	Narciſſus, *a finiſhed ſtudy for a larger picture*
P. Panini	23	A Pair, with Architecture, Ruins, and Figures
Nich. Maas	24	A Chamber, with a Woman ſuckling a Child, a *very high finiſhed picture, with a powerful effect, equal to Rembrandt*
Titian	25	The Holy Family, *fine*

	LOT	
Dietrich	26	The Flight into Egypt, *a moſt pleaſing well compoſed picture, the effect truly harmonizing*
Italian	27	A Sleeping Venus
Guerchino	28	Endymion, *a very capital performance*
V. Der Helſt	29	His own Portrait. *This painter is eſteemed the Van Dyck of Holland, it is moſt admirably coloured, and highly finiſhed—a very capital picture*
Cor. De Vos	30	An Old Man's Portrait, with a Ruff. *This artiſt was a rival of Van Dyck, wherein he often excelled; this is one of his beſt portraits, and in fine preſervation*
Martin Zorgh	31	Martha and Mary in the Kitchen, *a pleaſing effect and delicate pencil, the works of this maſter are ſcarce*
Teniers	32	A Village by Moon Light, with Boors warming by the Fire, *a fine piece of colouring, touched with a ſmart and lively pencil*
Rembrandt	33	Rembrandt's Mother, *ſmall*
Joſepini	34	Venus requeſting the Armour for Æneas, and Companion, *a pair of elegant pictures*
Val. Caſtille	35	Amnon and Tamar, *a large and capital picture, a maſterly grand compoſition*
Lud. Carrache	36	The Holy Family, with St. John, *elegant*
William Mieres	37	A Hermit in Devotion, *a remarkable fine cabinet picture, ſmall*
Rottenhamer & Breughel	38	The Bath of Diana, and Diſcovery of Caliſta, an Aſſemblage of beautiful figures, *of the fineſt claſs of this maſter*
Dietrich	39	A Pair of Landſcapes with Rocks and Figures. *The pencilling and execution in finiſhing, ſuperior to the works of Sal. Roſa, whoſe ſtile he has taken for his model—fine*
Guido	40	Andromeda chained to the Rock
Sal. Roſa	41	St. Anthony De Padua, *very capital and undoubted of the maſter*
Porbus	42	Solomon's Idolatry, *a ſingular ſtile. The hiſtorical works of this maſter are ſcarce, his time being moſtly employed in painting portraits*
Bologneſe	43	A grand Landſcape, *much in the taſte of N. Pouſſin*
Caſa Nova	44	A Turk on Horſeback, attended by ſeveral Officers
Sir F. Bourgeois	45	A General Officer's Portrait, with a Field of Battle in the diſtance
P. D. Cortona	46	The Offering in the Temple, *a noble deſign*
L. Giordano	47	Nicobe with her Children puniſhed by Apollo, and Meleager, the companion—*a pair of elegant cabinet pictures, on copper, of the fineſt of his works*
Cuyp	48	A warm Landſcape, with Horſes, Sheep, and Figures, *a very clear and beautiful effect*
Cuyp	49	Ditto, *of equal merit*

	LOT	
Loutherbourgh	50	A Sea Storm, with a Shipwreck, *painted with great ſpirit and fine execution*
P. D. Cortona	51	Time diſcovering Truth, *a noble deſign, a moſt capital picture*
Sal. Roſa	52	A large Landſcape, *a grand ſcene, full of taſte and ſpirit*
P. D. Cortona	53	The Stoning of St. Stephen. *This animated repreſentation of the firſt martyr who died for the Chriſtian Faith, is undoubtedly a very capital performance of this great maſter*
Guido	54	The Madona with ſleeping Infant Jeſus, *oval. The idea of this picture is ſufficient to eſtabliſh the Reputation of Guido for elegance, beauty and taſte*
Rotten Hamer, & Velvet Brughel	55	Paris with the Graces. *Few pictures deſerve more the attention of the connoiſſeur than this ſmall cabinet picture: he ſtudied in the Venetian School, by which he attained that brilliancy of colouring,* —on copper
Polenborgh	56	Nympths Bathing. *A peculiar ſoftneſs is the characteriſtic of this maſter's painting, with a clear harmonious colouring*
Jan Miel	57	The Prodigal in Repentance. *Miel has given great ſpirit and expreſſion to this deſirable little picture,* circular
Le Moine	58	The Sacrifice to Iphigena, *a very noble well compoſed picture, though it has ſome extravagancies of the French ſtile, yet it abounds with great beauties both in colouring and deſign. Coſt* M. De Calonne 250 *guineas*
P. Cortona	59	A Holy Family, *a ſmall and elegant cabinet picture*
Berghem	60	A Group of Cattle fording a Brook, *painted with a ſoft ſweet ſpirited pencil, the animals drawn with beauty and correctneſs*
Rubens	61	The Sketches for the two large Pictures in the Ceiling at Whitehall, one the Queen of Sheba before Solomon, the other Eſther and Ahaſuerus. *They poſeſs all the fire, animation, and genius of this great artiſt*
P. Veroneſe	62	Rebecca receiving the Bracelets, with Abraham's Servants, *a ſcarce cabinet picture in his fineſt manner; Paulo painted few cabinet pictures, being moſtly engaged in large public works*
Pouſſin	63	Vulcan's Cave, with the Cyclops, *a grand fine painted picture*
Bologneſe	64	A grand and noble Landſcape, *much in the guſto of N. Pouſſin*
C. Dolie	65	The Annunciation, *a beautiful high finiſhed picture. He has taken the Chapel of Loretta for the dwelling place, as may be obſerved in the back ground of this picture*
Watteaux	66	Ladies Bathing. *A pleaſing aſſemblage, painted with that lively and ſpirited pencil that animates his beſt works*

		LOT	
	Claude	67	A fine Landſcape. *The exalted merit of this matchleſs artiſt is prevalent in every part of this grand ſcene, in which he has introduced the ſubject of* St. George with the Dragon ; *its not doubted but it muſt have been a favourite landſcape with himſelf, for he has made an etching of it with his own hands*—a very capital picture
	Angelica	68	A pair of elegant circles of Jupiter and Caliſta, and Orpheus and Euridice. *This artiſt has a pleaſing taſte in all her works*
	Platzer	69	A pair of Converſations. *Platzer had a powerful fancy and a pleaſing pencil; they are rich and pleaſant pictures, full of amuſement, in fine preſervation*
	Potter	70	A Landſcape with a Gooſe and Ducks. *Potter was very accurate in all his imitations of nature ; this is a ſpecimen of his great merit*
	Le Duc	71	A Portrait of a Gentleman and a Lady, *a beautiful high-finiſhed picture, a chaſte and fine effect*
	Vernet	72	A View of the Baths in the Environs of Naples, a picturesque Scene, with Ruins and Buildings, the Remains of Antiquity. *Vernet's figures, which are painted with good taſte, and placed with propriety, tend much to enliven his pictures*
	Ditto	73	The Companion, *equally deſirable*
	Van Dyck	74	The Holy Family. *This painter's hiſtorical works are very ſcarce, his time being moſtly taken up by portrait painting. This is a valuable and beautiful picture of his beſt colouring*
	Gerard Douw	75	A Servant Girl getting Water at a Well. *This extraordinary artiſt's works ſtand rated the firſt of all the Dutch School, for the beautiful and exquiſite ſtile of finiſhing.* Douw *was a pupil of* Rembrandt's, *whoſe bold manner of light and ſhade he blended with the harmonious pleaſing ſtile of his own*
	Mieres	76	A Boy making Bubbles. *One of the fineſt and moſt finiſhed pictures of this ſurpriſing painter*
	W. Van De Velde	77	A moſt capital Picture of an Engagement at Sea between the Engliſh and Dutch Fleets. *One of the high-finiſhed Dutch pictures of this ineſtimable maſter. The pictures he painted while he lived in Holland, are in much higher repute than thoſe he painted after he reſided in England*
	Rembrandt	78	A very capital Portrait of a Young Gentleman, half length. Rembrandt *has united all the powers of his art to ſurprize our admiration in this pleaſing character, which is undoubtedly one of the fineſt pictures he ever painted*
	Morellio	79	A Satyr with Tygers and Young, evidently after ſeeing the Works of Reubens. *A capital and noble ſample of the powers of this great genius*—a capital performance

This Picture was painted by Claude at an early Period, it contains the great Ideas of his Genius but is deficient in Colouring, & pencilling, the Landscape hard, & Figures very bad.

	LOT	
Morellio	80	The Madona and Infant Saviour, *a graceful well-placed group, in his fineſt ſtile of colouring*
Titian	81	Cæſar Repudiating Pompeia. *We find few of* Titian's *works ſo trying for the powers of art; here he has wonderfully ſucceeded, the compoſition replete and full of energy; one of the intereſting and capital of his works*
G. Laireſs	82	Jacob and Laban. *This celebrated artiſt has judiciouſly choſen a very intereſting ſubject; the various paſſions of Love, Joy, and Surprize, are all beautifully expreſſed, the compoſition replete and elegant, one of his fineſt pictures*
Mr. Weſt	83	Simeon offering Chriſt in the Temple, *a chaſte, grand and well compoſed picture, one of his fineſt works*
Pordenone	84	The Holy Family, *a fine deſign, exhibits the rich and powerful effect of the Venetian colouring*
Cannaletti	85	A View on the Grand Lake at Venice. *Exhibits one of the moſt noble and extenſive ſcenes of that renowned City, including in one view all the principal public buildings, with its ſhipping and commerce; it is impoſſible to imagine or behold a more capital or intereſting view, the figures and truly characteriſtical portraits of the people, the whole in complete union*
Wouvermans	85	A Battle Piece, *a fine clear picture; the ſpirited animation and lively repreſentation of this banditti, is painted in his ſuperior ſtile, and in perfect preſervation*—very capital
Guido	87	Hero and Leander, *the idea of ſubject truly great and expreſſive, with more force of colouring than uſual*
Francis Mieris	88	A Country Girl offering Fruit to ſell to an Old Woman. *This picture, unqueſtionably, is one of the moſt high finiſhed and pleaſing ever ſeen of this ſcarce and eſteemed maſter, from the Cabinet of Monſ. D'Arveley*
G. Metzu	89	An elegant Domeſtic Scene, a Lady in her chamber playing with a Dog, while the Huſband, returning from the Chace, ſilently enters the room, agreeably meaning to ſurprize her. *Metzu always treated his ſubject with a ſuperior degree of taſte. The whole is a captivating pleaſing picture, from the Cabinet of Monſ. D'Arveley*

END OF THE THIRD DAY'S SALE.

4

PICTURES.

FOURTH DAY's SALE,

SATURDAY the 28th of MARCH, 1795.

	LOT	
Prit. Genoveſa	1	CHRIST delivering the Keys to St. Peter
Lud. Carrache	2	The Holy Family
F. Hals	3	A Portrait of a Young Lad, *ſtile of Van Dyck*
Schalken	4	A Magdalen, *a ſmall high finiſhed picture*
Van Dyck	5	The Crucifixion, *a very fine ſketch, deſigned for the great Altar Piece, at Ghent*
Rembrandt	6	A Young Officer, *a lively and elegant portrait*, ſmall
Teniers	7	The Temptation of St. Anthony, *a very ſpirited ſmall picture*
Van Huyſum	8	A Vaſe with Flowers. *The great merits of this artiſt are ſo well known, it is needleſs to ſay more than its being a capital and beautiful picture*
Denner	9	A Man's Portrait. *No painter ever finiſhed the minutias of nature with ſuch accuracy and preciſion. This is one of thoſe ſurpriſing and elaborate portraits*
Permegiano	10	The Madona, with Angels, Infant Chriſt, and St. John. *Of the pupils that ſucceeded* Raphael, *this artiſt poſſeſſed the graces in a ſuperior degree*,—truly elegant
Holbein	11	A Man's Portrait, *a very expreſſive fine head, finiſhed with great delicacy*
Stoop	12	A Subteraneous Stable, with a Spotted Horſe, *a fine warm and forcible effect*
Sal. Roſa	13	The Battles of Alexander, *painted with great ſpirit and maſterly execution*,—a pair
Le Sueur	14	The Holy Family, with St. Elizabeth, *a beautiful cabinet picture*
N. Pouſſin	15	Rebecca at the Well. *This and the companion picture are the teſt of the great genius and ſuperior abilities of* Pouſſin
Teniers	16	A ſmall Mountanious Landſcape
Wouvermans	17	A ſmall beautiful Landſcape, *a clear fine toned picture, finiſhed in a fine ſtile*
V. D. Heyden, & A. V. D. Velde	18	A View of Cologne on the Rhine. *This cabinet picture may juſtly be offered as one of the maſter pieces of this artiſt ſo celebrated in this line; the figures by*

	LOT	
Slingeland	19	A Boy Fiſhing, *a very fine high finiſhed picture*
Cortona	20	The Temple of the Sybils, *a ſmall deſign for the large freſco painting in the Pamphilo Gallery at Rome*
Titian	21	The Maſter of the Orcheſtra with his Pupils. *It is impoſſible to conceive a group of figures finer placed, or more judiciouſly contraſted in character, than this ſmall cabinet, preſumed to be a repetition of a large one of the ſame ſubject by* Titian, *the colouring rich and harmonious*
Guido	22	The Nativity. *By the free and ſpirited ſtile of painting, it may be preſumed the model for the picture of this ſubject at Verſailles*—elegant
Rubens	23	An Old Man's Head, *a ſtudy*
Fragonard	24	The Viſitation. *The idea of this compoſition has much of the chaſte and ſublime*; *M.* De Calonne *gave him* 250 *Louis d'ors for it*
Rembrandt	25	An Old Man's Portrait, *finely painted, equal to* Titian
Elſheimer	26	A Subject from Ovid, Candle Light, *a fine picture of this ſcarce maſter, which Sir Joſhua Reynolds ſold for* 100 *guineas*
Leo Da Venici	27	The Madona, Infant Saviour, and St. John, *a valuable and beautiful cabinet picture*
Rembrandt	28	A Landſcape View in North Holland, *very fine*
Le Nain	29	A Farm Yard with Peaſants and Poultry. *Unqueſtionably one of the moſt agreeable ſcenes of rural and domeſtic happineſs*
Rubens	30	Rome Triumphant, *an emblematical finiſhed ſketch, full of genius, and finely coloured*
Moralis	31	Chriſt bearing his Croſs. *This artiſt is by the Spaniards known by the name of the divine Moralis, occaſioned by his giving that chaſte and expreſſive character to his paintings*
Ger. Terburgh	32	A Lady with her Muſic Maſter. *The choice of this artiſt's ſubjects are in general much more pleaſing and elevated than many of his countrymen, his works are in great eſtimation for taſte and correctneſs of deſign, with a mellow delicacy of finiſhing; this picture poſſeſſes all the deſirable Qualities of Terburgh. From the Cabinet of Monſ.* De Arveley
Old Weeninx	33	An Italian Sea Port, Ruins, and Figures, *a grand ſcene, with a brilliant force of colouring*
Watteaux	34	A Party of Soldiers plundering a Village. *Shews the univerſality of the genius of this artiſt, painted with great ſpirit, and finely coloured*
Rembrandt	35	The Good Samaritan, *a ſmall gem of* Rembrandt's. *His cabinet pictures are invaluable*

		LOT	
55	*Terbourg*	36	The Family of De Witt, the famous Miniſter and Patriot of Holland. *Excluſive of being a family ſo eminent, it is one of the fineſt pictures ever painted by* Terbourgh
× 62	*Claude*	37	A pleaſing beautiful Landſcape, with the ſubject of Apollo and Marsyas. *The elegance of deſign, and harmony of colouring, never fail our admiration*
100	*Rembrandt*	38	An Old Lady's Portrait, *half length*, with a Bible, *very uncommonly high finiſhed, with a force of colouring the true character of his fineſt works*
46	*Pouſſin*	39	Jupiter and Antiope. *Capital, much in ſtile of the antique*
155	*Ruyſdael*	40	A Landſcape with a Bridge, a View from Nature. *It is impoſſible to go beyond the effects produced by this great artiſt, in a ſtile quite his own*
61	*Grueze*	41	La Fille in Extacy, *a very fine and expreſſive face, painted in his beſt time*
33	*Ditto*	42	The Companion, *of equal merit*
200	*Alex. Veroneſe*	43	Hercules and Omphale. *No figures can poſſibly be better imagined to expreſs the poets Ideas, or to authenticate the taſte and genius of* Veroneſſe, *who united the Roman correctneſs with the Venetian colouring*—capital
71	*Rubens*	44	St. George with the Dragon, *a ſpirited ſubject, treated with all the powers of merit combined in the Works of* Rubens
80	*Sir F. Bourgeois*	45	A Landſcape with Cattle, a warm Evening, a ſerene and beautiful effect
43	*Dominichino*	46	Lot with his Daughters, *a grand well compoſed picture*
224	*Cuyp*	47	A WARM LANDSCAPE with CATTLE. *This maſter, after many ideal imitations of Wouvermans, Berghem, &c. ſtruck out a manner entirely his own, and far ſurpaſt for beautiful tints of air and ſunſhine, all the Dutch Maſters; this is a ſample of the greateſt perfection. A moſt exquiſite fine picture, formerly in the famous cabinet of Monſ.* V. D. Linden, *at Dort*
120	*Pynaker*		A LANDSCAPE, upright form, with a fine Group of Cattle and Figures. *This artiſt ſtudied to repreſent the luſtre and brilliant warm effects of ſun-ſhine, in which he has excelled with a ſmart and delicate execution of pencil*
52	*P. Panini*	49	A GRAND SCENE of ſome of the moſt noble Fragments of Antique Ruins and Buildings, in which he has introduced the ſubject of Curtious leaping the Gulf. *A fine and capital picture*
52	*Old Palma*	50	The MARRIAGE of St. CATHARINE, *a very chaſte fine picture*
60	*Spaniolet*	51	The ROMAN CHARITY, *a very expreſſive and fine ſubject, the colouring more clear and harmonious than any picture known of this great maſter*

× a very bad Copy — This Picture was bought by one Smith for 500. but ſold again at a low Price, and has paſſed through ſeveral Hands, poſſeſſing neither Effect nor Colouring.

			LOT	
Bryan	90	*Teniers*	52	A TOOTH DRAWER. *Its impoſſible to ſee a finer ſpecimen of* Teniers, *the expreſſions truly natural, the colouring glowing, with a ſpirited and vivid pencil*
	64	*P. Veroneſſe*	53	The Holy Family. *This fine ſubject happily poſſeſſes the clearneſs and fine tone of colouring for which his works are ſo much admired*
P. Benfield	220	*Rubens*	54	A NOBLE STUDY of CHILDREN, for the Cieling at Whitehall. *The maſterly hand of* Rubens *is predominant in every part*—very capital
	56	*Rembrandt*	55	ESTHER, HAMAN, and AHASUERUS, very expreſſive. *We have to lament that* Rembrandt *had not ſtudied in Italy, he was a moſt ſurprizing genius for colouring and forcible effect, ſurpaſſes all competition*—a very noble and capital picture
Bryan	130	*Van Dyck*	56	A LADY'S PORTRAIT, whole length. *With a ſuperior grace, dignity, and elegance,* V. Dyck *treated portrait painting, time has evinced, for he yet ſtands unrivalled; the beautiful carnation and delicate tints of the face and hands are admirable, the ſattin garment eaſy and flowing*—on the whole a very capital and beautiful picture
D'	170	*Ditto*	57	A LADY, *the companion picture, equally replete and full of character.* M. DE CALONNE *paid* Sir Joſhua Reynolds 500 *guineas for the two pictures*
	140	*Cuyp*	58	A Landſcape with Cows, on the Banks of a Canal, *one of thoſe clear faſcinating pictures which are the admiratsin of this moſt ineſtimable maſter*
	100	*Claude*	59	A ſmall beautiful Landſcape, *full of taſte of his beſt time, a rare cabinet jewel*
	115	*Oſtade*	60	A COTTAGE, a domeſtic ſcene, with a Woman winding Yarn, *a rich and brilliant coloured picture.* M. DE CALONNE *paid* 200 *guineas for it at a ſale*
	100	*A. De Sarto*	62	The Madona, our Saviour, and St. John, *circular. This maſter poſſeſſed much of the ſtile of* Raphael, *a very chaſte and delicate picture, in fine preſervation*
	75	*Guido*	62	St. Michael driving down the Rebel Angels. *It is rare to meet with pictures of the ſmall cabinet claſs like this*—a very valuable and fine work
	200	*Schedoni*	63	The HOLY FAMILY, *a moſt perfect jewel, full of grace and ſweetneſs.* Schedoni *was a ſcholar of* Corregio, *who excelled in theſe ſubjects. Coſt* 350 *Louis d'ors*
	50	*Raphael*	64	The HOLY FAMILY. *The numberleſs ſpurious copies retailed in every ſale, under the ſanction of this great maſter's name, would almoſt make one diſcredit every picture; this evidently ſhews marks of genius and originality to place it beyond the reach of doubt*—very capital

4

		LOT	
165	*Rubens*	65	The MADONA and INFANT CHRIST, *a ſingularly beautiful ſmall finiſhed picture.* Rubens *has exerted all the powers of his rich colouring on this exquiſite performance*
150	*K. Du Jardin*	66	A ſmall Landſcape with Cattle and Figures, *very highly finiſhed, in his beſt ſtile*
80	*Le Sueur*	67	The Holy Family, *a ſmall elegant picture*
49	*Wynants and Lingelback*	68	A clear warm Landſcape, a View taken on the Side of the Road. *This painter finiſhed in a high and beautiful ſtile, his Trees and Foliage, the figures intereſting and finely introduced*—an elegant cabinet picture
105	*J. Both*	69	A FINE WARM CLEAR LANDSCAPE. *This maſter has happily united the finiſhed execution of the Dutch School to the grand ſcenes of Nature in Italy; this combination produces the moſt deſirable effect, and faſcinates our admiration. The whole is beautiful and in perfect preſervation*
185	*Parmigiano*	70	The HOLY FAMILY, with St. JOHN, &c. &c. *The graceful diſplay of this fine compoſed picture would do honour to* Raphael, *his maſter; the whole harmonious, and painted with great freedom and ſpirit*
X 210	*Claude*	71	A SEA PORT on the Coaſt of Italy, a noble Proſpect with the Remains of a capital Building. *The beautiful and ſerene effect of this picture is truly captivating*
125	*Vernet*	72	A GRAND VIEW near Tivoli. *It is viſible* Vernet *has endeavoured at the ſtile of* Salvator Roſa, *but finiſhed with more brilliancy and effect*
60	*Le Brun*	73	A SACRIFICE to HYMEN, *circular, one of the moſt taſteful and elegant works of* Le Brun
40	*Michael Angelo*	74	The ANUNCIATION. *This picture has been handed down as the undoubted original in the family where* M. DE CALONNE *bought it at Venice, and paid for it* 500 *ducats*
100	*Van Der Heyden*	75	A VIEW in the CITY of LEYDEN, *a very clear pleaſing picture. This celebrated painter aimed at a different preciſion of finiſhing and effect from all others, having the appearance of nature reduced to miniature by the camera, without the regular proceſs of art; the figures very beautiful and intereſting, the whole by* Adrian Van De Velde. *A moſt deſirable cabinet picture from Monſ. D'Arveley's collection*
55	*P. Potter*	76	A ſmall Picture, the INTERIOR of a STABLE, with Cows, &c. *The beautiful and glowing effect of light is happily conceived, and renders the whole truly pleaſing*

X This Picture was bought from a Broker by Mr Vandergucht for 1 Guinea, and sold for 500, but returned to him, as being damaged, and not authentic as an Original

		LOT	
350	*A. Oſtade*	77	A Dutch Cabaret, Peaſantry of both Sexes Dancing, Drinking, and making Merry. *No painter ever compoſed theſe ſubjects better than* Oſtade, *nor drew with greater truth the native characters of the Boors of Holland, the whole ſcene is pleaſing and animated. It is impoſſible in the art of colouring, for richneſs and effect, to ſurpaſs this beautiful picture; when pictures of* Oſtade *poſſeſſes theſe high qualities, they truly become invaluable. Coſt* M. De Calonne 400 *Louis d'ors*
155	*K. Du Jardin*	78	A Pleasing Landscape, with Cattle and Figures. *This maſter's ſole guide and attention was to nature in the drawing of his animals and figures, which are very accurate; the whole has a glowing and clear effect, truly a very capital picture of this ſcarce artiſt*
110	*Wouvermans*	79	A Landſcape, with a variety of Horſes and Figures; *one of his accurate and finiſhed pleaſing cabinet pictures, in good preſervation*
200	*Oſtade*	80	A Landſcape, a ruſtic and pictureſque ſcence, with Cottages on the ſide of a Road, *painted with a bold and brilliant effect, one of his moſt capital pictures*
50	*Titian*	81	Venus and Cupid. *The ſubject has been often repeated, but he has never been more ſucceſsful in the glowing rich tones of colouring* —very capital
40	*A. Del Sarto*	82	A Venus and Satyr. *The animation and ſpirit, the watchful attitude of the Satyr is a maſterly performance*
150	*Rubens*	83	The Assumption. *When* Rubens *was not controuled, but left to a liberal fancy, we ſee that true magic fire and genius which makes his ſketches ſo valuable; this is one of his grandeſt deſigns*
52	*Giorgione*	84	Paris with the Three Graces. *The pleaſing brilliancy and glowing tints of this elegant group, ſurpaſſes moſt of his works. It is evident* Rubens *ſtudied and attained the effect and colouring from this fine Venetian maſter*
180	*Gainſborough*	85	A Girl with Pigs. *When Sir* J. Reynolds *firſt ſaw this picture in the Exhibition, he was ſtruck with the ſimplicity and exquiſite reſemblance of nature, and purchaſed it of* Gainſborough *at his own fixed price, nor did he ever mean to part with it, till ſolicited as a particular favour by* M. De Calonne, *who paid him* 300 *guineas for it*
520	*Claude*	86	A Landscape. *This pleaſing and enchanting ſcene preſents one of the moſt delightful landſcapes of Italy, with a ſweetneſs and ſerenity of air truly in character with that country, the happy embelliſhment of the caſtle on the riſing ground, forms an elegance and divides the diſtance. The whole is captivating, and one of the fineſt pictures of this admired artiſt*
500	*Ditto*	87	Ditto, the Companion, *of equal beauty and merit*

LOT

300 *Chev. V. D. Werff* 88 LOT with his TWO DAUGHTERS. *The taſte and elegance with which* V. D. WERFF *has treated this ſubject, would honour the firſt Italian maſters, the compoſition is picturesque and conciſe, the diſtribution of light and ſhadow bold, with a glowing rich harmonious co'ouring, the whole finiſhed in a manner never before excelled*

250 *Sir J. Reynolds* 89 A NYMPH, *a pleaſing ſubject, and was a favorite of this admirable artiſt, for he has repeated it with ſome alterations. It is painted in a great and maſterly ſtile for freedom and ſpirit; force and harmony of colouring may vie with the beſt works of* Titian, *or* Van Dyck

40 *J. Aſſelyn* 90 A View near Rome of PONT MOLA, a grand Scene, of a warm pleaſing effect, *finiſhed with preciſion and delicacy*—CAPITAL

350 *Teniers* 91 An Interior, called LE BONNET ROUGE, of a FLEMISH FARM HOUSE, with Boors Smoking and Regaling. *This maſterly and ſurprizing performance unites all the deſcribable qualities of* Teniers, *both for character, compoſition, and colouring, with a ſprightly animated pencil* —Truly A CHEF D'OUVRE

600 *N. Pouſſin* 92 The TRIUMPH of DAVID. *Tho grandeur and ſuperior taſte of this great artiſt is manifeſt in the judicious diſtribution of this fine ſubject; in the centre of the proceſſion he has placed* David, *ſupporting the head of* Goliah, *in a ſpirited graceful attitude, led out by martial muſic; on the public buildings are placed muſical females and bards, chaunting hymns in honour of the victorious triumph; all this firſt intereſts our admiration, and prevents the attention being divided with the crowds of eager ſpectators, and followers, whoſe viſible emotions and paſſions are wonderfully expreſſive of joy, ſurpriſe, and admiration; on the whole, a maſter piece of the greateſt perfection, where he has happily united the graces of the antique with his own claſſical knowledge. Purchaſed by* M. DE CALONNE *from Lord* CARYSFORD, *for* 800 *guineas*

700 *D. Teniers.* 93 A VILLAGE FEAST called LE TENIERS AUX CHAUDRONS. *The extraordinary* MERIT *and* BEAUTIES *of this* CHEF D'OUVRE *has been handed down with univerſal admiration; how animated and ſpirited are the variegated characters of the peaſantry that compoſe this large aſſemblage, the whole ſcene evidently taken from nature: moſt livily and correct has he pourtrayed himſelf with his family, and ſome of the principal villagers on the fore ground: the whole exhibits that clearneſs and ſilvery tone ſo truly harmonious and faſcinating in his fineſt works,* ONE *of the* MOST CAPITAL PICTURES *known of* TENIERS.

LOT

Bryan 350 *N. Berghem*

94 A LANDSCAPE, with a diſtant View of a BRIDGE, and a pleaſing and extenſive COUNTRY, diverſified and enlivened with various GROUPS of CATTLE and FIGURES; *touched and finiſhed in the fineſt ſtile of this ineſtimable maſter, with a rich warm glowing ſky, harmonizing the whole with beautiful effect. From the cabinet of Monſ. D'Arveley.*

L^d 210 *Wouvermans*

95 LE JUE DE LA BAGUE. *This* PLEASING, BEAUTIFUL *and intereſting* CABINET PICTURE *brings to our view the antient domeſtic ſports in the* VILLAGES *of* HOLLAND. *The peculiar characters of the natives as well as the horſes are moſt accurately drawn, the whole finiſhed with preciſion and ſweet flowing pencil, the true teſt of his fineſt works. This* CHEF D'OUVRE *is from the cabinet of Monſ. D'Arveley.*

Bryan 870 *N. Pouſſin*

96 A BACCHANALIAN DANCE. *This prodigy of art treated all ſubjects, either ſacred or profane, with equal ſucceſs, by the powers of his ſuperior genius. The females exhibits perfect models of untutored beauty, the lovely infant bacchants eagerly ſtruggling for the juice of the grape, contraſted with the vigorous ruſticity of the Satyrs, are truly pictureſque and poetically imagined. Its evident Pouſſin deſigned this picture to imitate the ſtile and taſte of the antique paintings, with much greater perfection of colouring, drawing and executions, than any ſamples we have extant of theſe works. Out of the collection of Monſ. Le Compte Vaudruil and was publicly ſold in Paris for* 900 *Louis d'ors.*

320 *Sir Joſhua Reynolds*

97 MRS. SIDDONS in the Character of the TRAGIC MUSE. *The majeſtic dignity in which he has placed this tragical heroine of the ſtage is admirably conceived, full of expreſſion and contemplative energy, a character powerful, yet retaining the delicacy and beauty of reſemblance, the attendant attributes poetically and well fancied. This picture alone would be ſufficient to hand to poſterity the name of the firſt rate native genius that has adorned this country, had we no other proof of his great and exquiſite merit* M. DE CALONNE *paid Sir Joſhua Reynolds* 800 *guineas for it, and thought the merit of this picture far exceeded any fixed ſum.*

Bryan 125 *N. Pouſſin*

98 A NOBLE LANDSCAPE. *The works of N. Pouſſin are every day more in requeſt, the longer conſidered, the more he grows on the taſte he thought, with as much genius and maſterly fancy as our greateſt poets; with this imaginary ſubject of* Orion, *he has endeavoured to aſtoniſh us. The imagination of this ſubject has novelty, the whole truly fine,* M. DE CALONNE *paid Sir Joſhua Reynolds* 500 *guineas for it.*

Morillio

640 Morillio

510 Morillio

500 Sal. Rosa

50 Corregio

x

van 330 Rubens & Breughel

310 Potter

LOT	
99	The GIPSEY GIRL with FLOWERS. *This picture is allowed the master piece of Morillio's works, for design, composition and colouring, though it is only a single figure; not one of his larger works approaches so nearly to universal excellence, or can boast of so correct a resemblance of truth and nature. It was formerly in the cabinet of Monsr. Bossitt and publicly sold for 900 Louis d'ors.*
100	The HOLY FAMILY. *That this great genius formed his mind on noblest models of the Italian and other schools is evident, for we find some of his works imitative of* Titian, Rubens, Van Dyck, *&c. This sublime and elegant composed picture is quite his own, full of taste and spirited execution, with a powerful effect and richness of colouring, a jewel of the first class.*
101	A SEA PORT. *The grandeur and sublimity with which* Sal. Rosa *has treated these subjects; will stand the test of admiring ages; the scene appears part of his native romantic country, or where he mostly resided, Calabria; the whole painted with wonderful spirit and facility, the figures very applicable and picturesque, suited to the scene which renders it inestimable.*
102	ST. SEBASTIAN. *No artist's works are in more request and none so scarce as* Corregio's; *this undoubted and well authenticated picture is evidently a finished model for a large picture, the character of the Dying Saint very expressively painted with a delicate and flowing pencil.*
103	CHRIST with MARTHA and MARY. *This capital performance, the joint labour of two great artists, though different in stile, demonstrates their great judgment. The figures are disposed of with a propriety suited to their respective characters; the graceful dignity and noble case of Our Saviour is pre-eminent, the whole finish'd with great accuracy. When we consider how rare cabinet pictures are of this description they become invaluable.*
104	A GROUP of CATTLE. *Possibly no picture can be more deserving to authenticate the reputation of this incomparable and scarce master, he unites boldness and effect with delicate accuracy of drawing, the animals appear not like painting, but the real objects. This artist in Holland, is esteemed the father of the animal painters. It was formerly in the cabinet of Monsr.* Braam-Camp, *of Amsterdam*

been

x This Picture called Rubens is supposed to have painted by Van Harpe. FINIS.

The Amount of the Sale of Pictures (exclusive of drawings) was 2386l. 7s.